2: Blackman E-5 (1920-1926) 1927
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in number, sometimes of different colours, are procured, and a different name is inscribed on each. All these candles are lighted at once, and the name on the candle which burns the longest is the one eventually bestowed on the child. After it has received a name the birth is entered in the Government archives, the name of the child's mother only being given; the father's name is not entered at all.

Boys are more highly valued than girls, and special precautions have to be taken when a male child is born to protect him from the evil eye. Sometimes the midwife is bribed to keep the sex of the child a secret, and if she is paid a sufficiently large sum of money she will consent to give out to the villagers that the child is a girl. I was told of a case of a woman who had given birth to a boy not knowing the sex of the child until it was thirty days old or more, and her husband was equally ignorant.

As a further protection from the evil eye a boy is often dressed as a girl for two years or so, all the villagers, presumably, being led to think that the child is a girl.

Women are supposed to suckle their children for two years, but if a woman again conceives before the end of this period she must, of course, wean her last-born child. When this happens she hangs a 'date of jealousy' round the child's neck to prevent its being jealous of the baby when it is born. I once witnessed a most frantic display of jealousy on the part of a very young child when he saw his mother with the newly arrived infant in her arms. He flung himself upon her in a fury of envious rage. The 'dates of jealousy' in some parts of Egypt are acorns; in other parts they are made of a kind of earth moulded into the form of a date stone.

If a child cries very much the mother will sometimes purchase a very small copy of the Ḳorān and hang it round the child's neck. It is believed that if the child begins to cry and then looks at the Ḳorān which it is wearing it will immediately stop weeping. Such small editions of this sacred book are also worn by a child to keep it well and to ensure its living. When used for this purpose the book is sewn up in a cotton case.

If, after long waiting, a woman at last bears a son a festival, or *mūlid*, is held. There are various kinds of *mawālid* (plural of *mūlid*) held for different reasons and on various occasions, and among them is that held in celebration of the birth of a son. It is a kind of thanksgiving on the part of the parents, and is also

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527 852 believed to be beneficial to the child. I have been present at one or two such ceremonies, and the following description is typical of all.

A ram had been purchased for sacrifice, and the services of a butcher engaged for the slaughter of the animal. When I arrived at the house I was conducted on to the roof, where various members of the family were awaiting me. The ram was also there, in happy ignorance of its fate. Presently the butcher arrived, and [782] when he had ascertained that his knife was sufficiently sharp the poor animal was made to lie on the ground on its back. Then with a "*Bismillāh er-Raḥmān er-Raḥīm*" ("In the Name of God the Compassionate, the Merciful") the butcher cut the ram's throat. I must confess that I did not see this part of the performance, for I closed my eyes and blocked up my ears, telling the people to let me know when it was all over. The carcass of [465] the animal was then hung up and skinned. The skin was, I believe, given to the butcher, in recognition of his services. A [789] good deal of the blood was preserved in a large bowl, and the house-door was sprinkled with it, a large dab of it being smeared on the centre.

852 976 The reason for the slaughtering of the ram at a *mūlid* for a child may be that a life is thus given for a life, and so this sacrifice of the animal will ensure the life of the child.

527 852 537 The child's mother and some of her female relatives now set to work to prepare the meat and cook it for the large number of guests who would assemble at the house in the evening, while I retired for a short rest. At about seven o'clock I returned to the house, where great preparations had been made, and where a con- [554] siderable number of visitors had already assembled. The seat of honour had been reserved for me, and soon after I arrived a sheikh celebrated for his excellent chanting of the Ḳorān entered with his assistants. I had brought a number of boxes of cigarettes with me, and some of these were now handed round by my servant, while coffee was brought for me. Newcomers constantly arrived, till every available seat had been taken, both on benches and on the floor, and then the sheikh began to recite. Such recitations are always intoned, and are repeated entirely from memory. The performer nearly always places a hand against one side of his face while he recites, and sways in rhythmic accompaniment to his chanting. This particular sheikh is renowned for his voice,

2: Blackman E-5 (1920-1926) 1927
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and warm exclamations of approval were heard on all sides as he proceeded. Finally he stood up on a high bench, and, one hand against his face and the other holding a rosary, worked himself up to an even greater pitch of fervour, gesticulating with the hand which held the beads. The audience too became more and more enthusiastic, and there were constant cries of "*Yā sheikh!*" ("O sheikh!"), "*Aiwa, keda!*" ("Yes, thus!"), as we might say, "Yes, go on!" One man at last got so beside himself with emotional fervour that he rose abruptly from his seat, tore off his turban, which he hurled at the sheikh, and then clasped him by the knees. Others too followed his example, flinging themselves in admiration on the sheikh.

When the recitations had gone on for some time there was a pause, and more coffee was handed round, and also more of my cigarettes. During this interval one of the sheikh's assistants went the round of the guests, to inquire of each whether he desired a *Fātiḥeh* to be repeated for himself, or for friends, the latter being mentioned by name. Each person presented the assistant with a small sum of money. Very many *Fātiḥehs* were said for me and for my family, while I made similar requests for several of my village friends. Then the recitations began again, and shortly after there was another pause as before. I am afraid to say how many boxes of cigarettes I distributed, but I do know that they were thoroughly appreciated.

This performance was continued till nearly midnight, when at last I rose to take leave of my friends. My departure broke up the assembly, and the rest of the guests quickly dispersed to their several homes. I was told afterward that it was one of the most successful *mawālid* that had ever been held; never had they had so many cigarettes to smoke, and never had the sheikh and his assistants received so much money! I regret to say that the child for whose benefit this *mūlid* was held died rather suddenly before I left Egypt.

Among the Copts the child receives its name at baptism, when the parents take it to the church. Total immersion is the recognized form of baptism among the Copts, and, according to Dr A. J. Butler,[1] the rite is permissible only in certain seasons of the year, and no child should be baptized during Lent, Holy Week, or at Eastertide. The same authority also states that a boy must be

[1] *The Ancient Coptic Churches of Egypt* (Oxford, 1884), vol. ii. p. 264.

2: Blackman E-5 (1920-1926) 1927
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INTER-VILLAGE FIGHTS

asked them why they had behaved so badly I was met by the friendliest grins.

On another occasion I happened to be present at a fight which took place at the annual festival held in honour of a local sheikh. One of the villages mentioned above again engaged in battle with the people in whose village the festival was taking place. The chief guard of that village, a hospitable man as well as an excellent disciplinarian, invited me to visit his house after I had seen the various shows which are an important feature of such festivities.

FIG. 58. ATTITUDE OF COMBATANTS IN INTER-VILLAGE FIGHTS

His house had a good balcony overlooking the whole fair, and, as the weather was very hot, I was only too glad to be able to watch what was going on from so sheltered and comfortable a position. Suddenly, without apparent warning, out came the *nabābīt* (plural of *nabbūt*), and the fun began. The head guard, however, is skilful in using the *kurbāg*, and he was soon in the thick of it, slashing right and left, accompanied by a soldier, similarly armed, who had been sent as my bodyguard. Presently the combatants fled helter-skelter down side-passages—anywhere, in fact, to get out of reach of the well-directed lashes of the whips! Peace again reigned, but not for long. A crowd composed of members of the two antagonistic villages again collected, and sticks once more had free play. This fight was stopped in the same manner as the previous one, but there were two or three repetitions before a final armistice was enforced.

778 the patron saint of the village, who is called 'Sheikh' or 'Wali' or 'Sidi' So-and-So.

The monument usually stands outside the built-up area, often close to a well or a canal and shaded by trees, which are themselves the objects of veneration. It consists as a rule of a cubical building about twenty feet square, topped by a dome (*qubba*), and whitewashed all over. The sheikh's body does not always lie within. There may be only [782] an empty tomb surrounded by palm branches, candles, shreds of cloth, bits of hair, and harvest offerings. The caretaker of the tomb is maintained by the community, or by the income of a pious foundation (*waqf*). His post is often hereditary.

796 The day of the *mulid*, or anniversary of the holy man, 527 is a great holiday for the villagers. All of them make their way to the holy spot and go through the traditional ceremonies — dances, circuit of the tomb, and incantations (¹⁰).

764 The resting-place of the dead is some distance from the homes of the living. The cemetery is always a piece of waste land, unfit for cultivation, on the débris of an abandoned village (*tell* or *kom*), or on the sand below the cliffs at the desert edge. Sometimes, as at Minia, it lies on the other side of the Nile. The village of the dead is made up of separate tombs packed closely one against the other. They may be rectangular cemented blocks with pillars at head and foot, or simply mounds sprinkled all over with white pebbles or marked by two rough stones or a couple of vertical palm branches which are renewed every year. There are no in- [769] scriptions and no flowers, but every family knows where its dead are buried, and comes to visit them on the first day of the Great Bairam, when the whole village goes off to the cemetery to honour the dead and to feast and make holiday [527] over their tombs. On that day the village is as empty and deserted as it is in October, when everyone has gone out to pick the cotton.

361 It is not yet time for us to go inside the village. In 312 artists' pictures of Egyptian villages there is always a pool 311 to reflect the dull mass of houses with its coronet of trees. 316 In reality this pool is a large greenish pond of stagnant water, as poisonous as it is picturesque. Nearly every village has one, almost out of necessity. To build houses, make bricks, engineer a watercourse or strengthen a dyke, local

coloured language. More often he will relate the exploits of Abu Zeid el-Hilâli and his companions, and the loneliness of his wife 'Aliya, the prowess of 'Antar, or the pleasures of the flesh. Many of these improbable stories contain a core of historical truth, and recall those to which the peasants listened under the Pharaohs. (11)

The audience listens enraptured, greeting every point with "Allah! Allah!" or beating time in rhythmic applause to the song. When enthusiasm reaches its peak, caps are torn off and flung into the air. Then the story has to be begun again.

For important occasions such as a wedding, the reception of a public figure, or the eve of a *mûlid*, a band of musicians adds its support.

The players are untrained, their tunes are simple and obvious, and their orchestration is monotonous, if not discordant. They either improvise variations or play some well-known refrain from memory. Their instruments are the *mizmar*, a shrill-toned bagpipe, the *summara*, a reed flute, single or double, together with the *urghul* and *salamiya*, which are plucked with the fingers. The music is supported by beating either the *tabl*, a large shallow drum, or the *darabukka*, a kind of tambourine made of a piece of donkeyskin stretched over the mouth of an earthen funnel about a foot wide. All these instruments are of local make, and there is no peasant festivity at which they cannot be heard.

The crowd is even denser when other attractions find a place in the programme. There may be jugglers, performing monkeys, or snake-charmers, or perhaps a sham duel between two fellaheen who swing their staves (*nabbûts*) this way and that in attack and defence.

Belly dances, puppet shows, and pantomimes (*khawwal*) may still sometimes be found.

These entertainments are usually held on the *gurn* and the neighbouring space, or near the Sheikh's tomb on the day of his *mûlid*. They reach the grand scale at those district pilgrimages that annually attract tens of thousands of fellaheen to commemorate, if not to pray to, the holy "patron" on the presumed site of his life and death. There is El-Sayyid El-Bedawi at Tanta, Sidi Abdel Raheem at Qena, Al-Imam Al-Shafei at Old Cairo, and for the Copts Sitti Damiyana, Marie Girgis, and others. (11)

527 Sometimes, as at Shemm el Nessim[44], the feast of Spring, the faithful of both religions mingle in the same holiday and the same rejoicings. The ceremonies may last several days. Formless processions pass, with banners floating in the wind. Arabs come to show off their horsemanship; swings and roundabouts are set up for the children. A thousand booths are arranged in the open air, for the sale of sugar dolls, sweet sesame, roast peas and monkey nuts[45]. The crowd laughs, sings, and makes merry, spending in a single day the savings of a whole year and living only for the moment.

443 437 At the market too there is a crowd. The market is a piece of waste land, sometimes enclosed, outside the bigger villages. The Egyptian Markets Company has established 123 country markets, which may be recognised by their iron railings, in such towns as Mehalla, Embaba, and Tahta. They take a toll of one or two piastres from each seller.

The market is usually held once a week and lasts from dawn to midday. The sellers, men and women, make their way to it at daybreak in long files, choose a spot to lay out their wares, and squat down behind them to wait for customers. Buyers soon appear from all the surrounding villages, and then all is a noisy, confused mêlée of men, cattle and goods.

Piece-goods and hardware are sold by professional merchants who come from the chief town or are going the round of the villages. These merchants get their stock from the wholesalers in the cities. But vegetables, poultry, butter and eggs are sold by the fellah himself, or rather by the fellah's wife, who is a better hand at bargaining. When forced to do so, the fellah brings his *gamoossa* or goat to the market for sale.

432 435 The buyers are other fellaheen who need manufactured goods or foodstuffs which they cannot produce themselves. For two piastres they can replace a broken waterpot (*ballas*) or a worn-out basket. Eight piastres will buy a big pair of drawers, and five a shirt. A *gallabiya* may be had for twenty piastres, and for thirty a *milaya*, or woman's veil. Better qualities are on sale for the *'omda* or for a villager who has done good business. A *gallabiya* or a *milaya* worth 100 piastres — that is something for a man or woman to be proud of.

 [No.(54).- Analyst]

This mental defect, which is maintained by lack of education, is the cause of his improvidence. The whole year through he will deny himself even necessities; then the Feast comes, and he spends everything. His whole family enjoys two or three days of excitement — new clothes, rich food, sight-seeing. Then he goes back to his old life poorer than ever. 181 527

Suppose he has a few pounds in hand, which he has earned or borrowed, and his field needs attention. Does he buy tools or good manure to increase its yield? No, he will run further into debt to purchase the adjoining lot, to own a little more, to seem less of a smallholder. And when the time comes to repay? Sufficient unto the day... 181 185 423

The housewife never trims her lamp until it is already dark. The ploughman never greases his plough until he begins work. He pays his debts when he is forced to, buys seed on the eve of sowing, sends for the doctor when there is no more hope. He is improvidence incarnate. 183

Maqrizi, writing in the fourteenth century, notes this shortsightedness. "One side of the Egyptian character is never to take thought for the future. The Egyptians never store up provisions like the inhabitants of other lands. Another of their characteristics is the absence of reflection. My friend Sheikh Ibn Khaldoun used to say: 'The Egyptians act as if no day of reckoning would ever come'." 181 185

It is a fact that they neither think nor act except as the occasion demands, according to the pressure felt at the actual moment. Their reaction is determined by immediate sensation. This is why they are at the same time trustful and mistrustful, individualistic and gregarious, miserly and thriftless, patient and fiery-tempered. 181

They show a trust amounting to credulity in sacred things or persons able, as they think, to fulfil their desire for children, revenge or health. Their innumerable superstitions, the prestige enjoyed by ministers of the cult, and the success of pious-seeming impostors are all signs of this unbelievable credulity. 181 771

At the same time they habitually mistrust one another, even within the same family. Their master they mistrust even when he does well by them. They are like children too often deceived and stinted, who suspect everybody else of being jealous of the little they have. This is the root of their belief in the Evil Eye. 181 571 578 754

241 262 HIBISCUS ESCULENTUS. Abu-l-'Abbas el Nabati, who visited Egypt in 1216, gives a clear description of BAMIA, which is cooked in salted water. MOLOKHIYA, TORCHORUS OTITORIUS, or Jews Mallow, is chopped fine [252] and cooked in oil to make a green, sticky soup. Both vegetables were known to the ancient Egyptians.

113 49. The figures are : Mgo 1.988, Ca 0.284, K 02.886. See P. Schrumpf-Pierron, LA TENEUR EN MINÉRAUX DE LA NOURRITURE DU FELLAH, in BULLETIN DE L'INSTITUT D'EGYPTE, Cairo, 1932, pp. 153-75.

50. *T.*—See on this subject J. W. McPherson, THE MOULEDS OF EGYPT, Cairo, 1942.

51. See article on SURVIVANCES EGYPTIENNES by 'Abbas Bayoumi, on pp. 279-87 of the BULLETIN OF THE ROYAL GEOGRAPHICAL SOCIETY, which contains a comparison of magical texts.

51a. See Appendix A.

52. LES SURVIVANCES DE L'EGYPTE ANTIQUE DANS LE FOLKLORE EGYPTIEN MODERNE : Bosc et Riou, Lyons, 1929.

53. See note 50, also Elie Sidawy, LES FOIRES OU MOULEDS DE L'ISLAM : REVUE DU MONDE EGYPTIEN, 1921.

54. [527] The name means "Breathing the Freshness". This very ancient Spring feast falls on the Coptic Easter Monday and is always a public holiday.

55. The last three are called HALAWA SIMSIMIYA, HOMMOS and FUL SUDANY.

56. [496] According to 1939 statistics more than 60% of the crimes remain unpunished, the culprits having eluded discovery.

See LA CRIMINALITÉ EN PROVINCE, by Muhammad Mustafa el-Kolaly, in REVUE DES QUESTIONS SOCIALES, July 1940, pp. 20-29.

57. The INDEX TO PLACE - NAMES (Egyptian Government Press, Cairo, 1932) gives 14,166. Among them are 7,800 with the prefix 'EZBA, 150 with MIT, 180 with NAZLA, 933 with KAFR and 1436 with NAG'. These prefixes recall their origin. There are barely 4,000 actual villages (nahya).

58. See Lozach and Hug: L'HABITAT RURAL EN EGYPTE: Cairo, 1930.

3: Ayrout M-5 (ca. 1935) 1945
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59. In 1934, of the 30,784 Moslem women who were married 15,248 were spinsters, 13,837 divorcees and 1,709 widows. 12,688 of the total number were below the age of 20. In 1941 the *mudiriya* of Minia had the fewest divorces, 3.9 a thousand, while in Cairo and Suez the proportion was 12.8 a thousand.

60. In 1934, out of 3,278 divorces 2,396 were dissolved childless marriages.

61. *T.*—The following table shows the actual achievement, which though considerable is much less than the declared aim. The number of school-children in all kinds of schools is shown as a percentage of the number of children between the ages of 5 and 14.

Year	Children between 5 and 14	Children on school registers (*)	Percentage
1927	3,439,269	770,000	22.9
1931	3,700,000	891,682	24.1
1934	3,905,000	941,760	24.1
1937	4,117,941	1,309,000	31.8
1940	4,335,000	1,563,590	36.1

* estimated figures.

Since 1940, war conditions have made the building of new schools impossible, and Negib el-Hilali Pasha, in his REPORT ON EDUCATIONAL REFORM (Cairo, Dec. 1943), admitted that the elementary system was, as a whole, a failure, and that new directives were necessary. The problem is to evolve a genuinely rural school in the village.

62. Selim Hassan : SURVIVALS OF ANCIENT EGYPTIAN CUSTOMS IN MODERN EGYPT (in Arabic) in the BULLETIN OF THE SOCIETY OF THE FRIENDS OF COPTIC ART, Vol. II, 1936, pp. 47-71.

63. *T.*—About the middle of August, when the Nile has reached its highest, the dam of the now filled-in canal at Fumm el-Khalig in Cairo was formerly cut with great ceremony, and a doll (in antiquity an alive woman) was thrown into the rushing floods. (These Festivities are still held, culminating in a firework display attended by the Governor and notables, and the day is a public holiday.)

F 113

See E.W. Lane : MANNERS AND CUSTOMS OF THE MODERN EGYPTIANS : Everyman Library.

F [192]

63a. *T.*—There seems no justification for connecting the Arabic RIF with the French RIVE.

F [527 171]

64. In the United States, however, for example in Tennessee, cotton carnivals take place. In the town of Memphis exhibitions and processions with carts are organised for four days in May. The first festival took place in 1931, and very soon the carnival became an extremely popular holiday.

See J. Taylor : TENNESSEE TABLEAUX, in THE NATIONAL GEOGRAPHIC MAGAZINE for May 1939.

65. Winifred Blackman : THE FELLAHIN OF UPPER EGYPT : Harrap, 1927.

66. *T.*—Retranslated from the French, which gives no reference.

67. Muhammad El-Kolaly : ESSAI SUR LES CAUSES DE LA CRIMINALITÉ EN EGYPTE : Librairie de Droit et de Jurisprudence, Paris, 1939.

F [563 443 186]

68. KHAWAGA is the usual term for a Christian merchant, generally a Greek, but in Upper Egypt often a Copt. In Cairo and Lower Egypt it is the usual word for a European. Its use implies a certain respect, and even servility.

C F [75 346]

69. *T.*—The early hermits of the Egyptian deserts were first assembled into monastic communities by St. Pachomius about 320 A.D. near the existing village of Faw, just south-west of Nag' Hammadi in Upper Egypt. There are some remains of a church, which was probably founded by him. His name, in the form BAKHOUM, is still very common in Coptic families.

See A.J.B. in THE ANCIENT COPTIC CHURCHES OF EGYPT.

70. REPORT OF THE FINANCE COMMISSION ON THE DRAFT BUDGET FOR 1941-2.

71. Speech in the Chamber of Deputies, December 1939.

F M1

72. *T.*—Egyptian colloquial Arabic is as far from the language of the Koran as Italian is from Latin. In theory the written style of modern Arabic is Koranic,

113 78. 'Aly Shamsy Pasha, Speech in the Chamber, December 1939.

79. A Village Summer School, article in The Social Workers' Bulletin, May 1938.

80. 'Abdul-Halim Abu-Seif Radi, 7.4.1941.

81. Apostolic Letter to the Mexican Bishops, 28.3.1937; section on the peasantry.

795 82. The fasting month of Ramadan is succeeded by the
796 month of Shawwal, the first three days of which are a
527 great public holiday, the Lesser Bairam. About two months later comes the other great holiday, the four days of the Great Bairam.

19.

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Song to a sun-shower.

ʿĒb ʿalēk, ya naṭare,
wes-sams mefattaḥe.

Shame yourself, O rain,
For the sun has broken through!

2. Literally: "has opened". The same word is used with flowers which are unfolding, e. g. No. 6, l. 7.

20.

Preparations for a Feast.

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[252]
[356]
[482]

Faṭne (Fatme), the daughter of the Prophet Mohammed, and her husband ʿAli, are represented in the song as simple Egyptian peasants. She is about to bake cakes for the feast; first hastily cleaning the house and carrying the basket of sweepings out upon her head. Everyone who is acquainted with Egyptian villages, will have often seen this picture.

ʿAli, the master of the house, to please his wife, has gone as far as southern Upper Egypt, for the sake of an iron hook, for taking bread from the oven. At the beginning, the sun, which has hidden behind the clouds, is requested to show its pleasantest face at the feast: for there is not continuous blue sky in northern Upper Egypt. At Saqqāra, in winter, we [132] often had an overcast sky and heavy rainfalls.

Fattaḥi, ya semṣe, ya semṣe,
lagl ʿAli u-Moḥammadi
we-Faṭne, bint en-nabi!
u-ʿaginha ʾuddāmha.

8:Schaefer A-5 (1900-1901) 1904
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Raḥet tekubbĕ-trabba
we-zaḥferān fi-kmamha.
we-gōzha rāḥ eṣ-ṣa'īd
yegīb-liha baškūr ḥadīd,
tiḫbiz-bo kaḥk el-'īd, kaḥk el-'īd.

Come out again, O sun, dear sun,
For 'Ali's and Moḥammed's sakes
And Faṭne's, daughter of the Prophet!
Her dough stands there before her.
She went to empty out her dust;
Saffron colored were her sleeves.
Her goodman has gone to the Ṣa'īd,
To fetch for her an iron hook,
That she may bake with it the cakes for the feast,
the cakes for the feast!

1. Literally: "open yourself"; compare No. 19, l. 2.

6. Upon raising the arm which supports the basket, the sleeve of the yellow, under garment is visible. The outer garments of the peasant women are generally black. [291]

7. Southern Upper Egypt (eṣ-ṣa'īd, as the region south of Aṣyūṭ is called) is often a synonym for a long distance. A similar example in No. 128, l. 1. Aṣyūṭ is about as far from Saqqāra as New York is from Washington, or Davenport from London. [195] [484]

8:Schaefer A-5 (1900-1901) 1904
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22.

Swing-Song.

This song is said to be sung by girls, as they swing at the "great feast". They are teasing friends who are standing near.

The "great feast" ('Id el-kebir) also designated by the Turkish name Korbân Beirâm, is celebrated about two months and a half after the more important "little feast", which ends the holy fast-month Ramaḍân. At the time of the "great feast", even the poorest must have a piece of meat, for it is celebrated in memory of Abraham's sacrifice.

Like all feasts, the "great feast" is celebrated with much noise and merriment. Swings are rarely lacking at the place of the feast.

Ya ḫai, rîḥet ḥudâmak
zêi kaḫk el-'Id,
ma'gûm-bi-šêbe u-kafûra
u-samnê gedîd.

Brother, the odor of thy garments
Is like feast-cakes,
Kneaded with wormwood and camphor
And fresh fat.

3. Such strange spices as wormwood and camphor are actually baked in these sweet feast-cakes, which are general favorites (compare No. 20, l. 9). Camphor is put, for instance, into coffee.

[P24 is blank]

9: Klunzinger D-5 (1863-1875) 1878
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tion, from which even the displaced functionary and his abettors do not escape. The hangman's assistant of yesterday is sentenced to be hanged, the bastinadoer to be beaten, the *kashkatib* or chief secretary to imprisonment, immense taxes are imposed, and all decisions are set down on a sheet of paper. There is no pardon for the condemned unless on the payment of a few piasters as backshish. Thus they move from house to house, the taxes being levied in the form of backshish. Three days does the capricious rule of the ephemeral tyrant last; at length he, that is his dress, is condemned to death by burning, and from the ashes creeps out the slavish Fellah. In the times of good-natured Mohammed Ali the abu nerus is said to have ventured even to approach his throne, but the harmless jest has now fallen a good deal out of practice. The ancients also celebrated feasts when the Nile was at its height, in the month of Tût, as, for instance, that of Hermes on the 19th of this month. The anniversary of the opening of the canal is kept only at Cairo.

BIRTH-DAY CEREMONIES.

The monotony of the work-day life of the Mohammedan, interrupted by no Sunday, is richly and agreeably varied by domestic ceremonies and observances. However thrifty or niggardly he usually is, on such occasions he spares no expense.

When the time comes that a child is to see the light the midwife makes her appearance with her seat, and displays the greatest activity on behalf of her suffering charge; female relatives and neighbours also come in crowds to encourage and advise. It is often sought to lighten the difficult task by hanging opium about the mother, or making her eat the drug. The newly-born child is merely dried, not washed, and immediately laid upon a corn sieve; beside its head lies the knife with which the umbilical cord has been cut, and corn is scattered round about. This procedure is intended to drive away the *karina*, that is, the child's evil brother or sister from the spirit realm that always makes its appearance and tor-

9: Klunzinger D-5 (1863-1875) 1878
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it, and lets the sweet fluid trickle from his consecrated mouth into that of the child, and "gives him the name out of his mouth." This is accordingly a kind of baptism. It is well known that among the Moslim, as among the native Christians, and till lately among the Jews of the West, only personal (and not family) names are used even in public life. For distinction the personal name of one's father is joined to one's own name, as Mohammed Soliman, that is, Mohammed, son of Soliman. Many have of course a surname, but it is generally personal, as for instance, the Bald, the One-eyed, the Falcon, and so forth, and only in rare cases is retained as a family name. In recent times the desire of acquiring a family name is showing itself, especially among government officials. This custom has of course the advantage that it leaves no room for pride of noble or patrician descent. Only the descendants of the prophets, the *sherifs*, of whom there are millions, pride themselves on their birth, and generally marry only among themselves. Still more the Bedouin, who is said to be able to repeat his pedigree in personal names alone up to Abraham and Adam, like the genealogies in the Bible, and who knows the pedigree of his horse equally well.

On the fortieth day after childbirth the mother goes with the child to the bath, and gets forty dishfuls of water poured over her head if her offspring is a boy, and thirty-nine if it is a girl. The child also is now bathed for the first time, and mother and child are now clean and purified.

CEREMONIES PRELIMINARY TO FAMILY FESTIVALS.

The more important family festivals, as a circumcision or a marriage, are often preceded by a whole round of preliminary ceremonies that last for weeks, or even months, and take place every evening. The master of the house prides himself in giving a feast that will be long spoken of. Every evening he gathers together his friends in his hospitable dwelling, and provides for them amusements and entertainments of every form and kind. At present chess, draughts, dominoes, and other games are played, but not for money, or at most for a

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trifle, since games of chance are strictly forbidden by the Mohammedan religion, as well as wine and fermented liquors generally. The loser is often jeered, and has his forehead stamped with his own seal as a mark of disgrace; but if he then beats his opponent the latter has to wipe off the mark with his own robe, and is marked by the other.

Next day a grand *Fantasie* is held (a general name given by the Arabs to an entertainment where anything merry is to be seen or heard) in the form of a dance with music and singing. Such an entertainment has little resemblance to a Frankish ball, which has accordingly preserved its own special name of *balo*. In the court, or the space in front of the house, even though this be the street, carpets and straw mats are spread, benches are placed, and many-branched candelabra and brilliant paper lanterns or oil-lamps with coloured water are suspended above the scene of the nocturnal festivities. Soon after night-prayer everybody flocks to the spot, high and low, young and old, invited and uninvited. A number of dancing-girls step up. They take off their street mantles and display themselves in their richest attire, from the gold-embroidered skull-cap, and gold trinkets round the neck and over the heart, to the silken bows upon the polished boots; but on such a public occasion there is no impropriety. The dancing-girls of the ancient Egyptians appear to have worn a very transparent dress; they also are often represented as quite naked; even the short skirts of the modern ballet-girl are seen in some representations. The hair of our dancing-girls smoothed, oiled, and plaited, their dotted faces, their rich and gaudy dresses—all is faultless. The childish forms seem to have become filled out, the haggard faces under the mystic half light of the illumined darkness and the effects of the "Joseph's beauty" (rouge) have recovered their youthful freshness; the really pretty have become charming. The orchestra has already taken up its position on the ground; some gray-bearded fathers are strumming on the two strings of their spindle-shaped fiddles; a jolly musician blows the reed-clarionet; matrons with buckram voices sing to plaintive tunes, beat hand kettle-drums and swing cymbals or tam-

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bourines with jingling metal plates attached. Or a genuine young singing-girl (an *almeh*) has been sent for, often also a singing-boy. With elevated necks they rise up to the highest regions of the tenor, always despising, however, the feminine region of the falsetto voice; anon they let their voices sink deeper and deeper with the most delicate swells and modulations, but seldom venture down into the bass voice. All sing together in the same key; harmony is unknown, monologues and recitative choruses being generally sung. Rapid shading is strictly avoided, and, accordingly, the Arab derives no pleasure from European music, regarding it as disagreeable and ridiculous, or at best remains indifferent to it, as something foreign. From time to time modulations occur which suspend the expected close. The sound now dies away like the stroke of a bell trembling through the stormy air. A sudden outburst of ecstasy begins a new period, the most delightful sounds of which are uttered through the nose. Allah! Allah! shout the people in rapturous enthusiasm, and the singing-girls, encouraged by the applause, sing still more delightfully, the kettle-drums and other instruments become louder and stormier.

Dancing girl.

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At such moments rise the dancing-girls, the celebrated *bayaderes* of Egypt, commonly called *ghawâzi* (not *almeh*, which means a singing-girl). Only a few of these form an artistic conception of their parts, and represent in pantomime the common history of a love affair—pursuit, coyness at first, victory, and lastly, entire self-abandonment. Their much-admired dances are, however, generally quite inartistic, having no regular figures, no keeping of time, no combined movements. In dancing the girl skips backwards and forwards before the spectators, raises the arms, clatters

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535 527 [534] the inevitable castanets (like the crotali of the ancients), and casts around coquettish glances. Whatever of art is displayed consists in movements of the trunk and hips—impossible to imitate—the limbs being almost at rest. Occasionally the girl moves slowly round in a circle, gives a slight hop, perhaps swings a sword, and sinks gradually to the ground balancing a small cup on her forehead, or whirls herself round sitting on a narrow-mouthed pitcher. Yet the public are enthusiastic to the highest degree about those female performers, a popularity which no doubt they owe more to their affability than to their artistic skill, since they joke with everybody and everybody with them without any embarrassment. But dancing is given up entirely to them, and if any one were to catch them round the waist, *ala Franka*, and dance round in a galop with them, he would bring abuse and disgrace on himself, and would be set down as crazy. It is a modern and Frankish custom for members of both sexes to dance together in close contact, and such a practice was also unknown to classical antiquity. The Oriental loves dancing and music, but seldom cultivates them in person, getting people who practise these arts as their profession to perform for his entertainment; and their profession is never held in esteem, but is regarded as degrading, like that of an actor in the Frankish middle ages. For 533 [958] a grown-up man of the better class to sing by himself, or merely to join in with others, or even to amuse himself on a musical instrument, is regarded as undignified, and still more for ladies. At such *fantasies* the representatives of religion, 527 793 the kadis and ulema, do not fail to be present, and laugh heartily even at obscenities. The priests of ancient Egypt, as also the severe Socrates, saw no harm in having music and dancing in their houses; they even practised music themselves. The higher ranks did not dance and sing themselves, but [171] hired professional dancing-girls and musical performers as at the present day. Among the Greeks music and dancing were in high esteem, and formed a part of education—even the gods themselves danced.

535 537 The performance of the *ghawâzi* or male dancer is not much

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of an improvement on that of the female dancer. Clothed 535
and tricked out like a dancing-girl, he goes through the same 527
kind of motions on another evening to the delight of the
spectators. Sometimes he also plays on some instrument,
and sings as well; he blows his bagpipes full of wind, and [533]
while it escapes melodiously from the holes of the tubes [534]
under the play of his fingers he strikes up his ear-piercing
song, which is followed by the hip-dance—a threefold artistic
effect produced all at once. This class of hermaphrodites, [838]
the product of the luxurious East, also resemble the dancing-
girls in their abandoned morals.

RELIGIOUS ENTERTAINMENTS.

In this round of festivities entertainments of a religious 796
kind must not be absent, and they are commonly, on these [527]
and other occasions, the only ones that are held. They are
not called *fantasies;* it is considered very far wrong in any
one to call them so. The *chatmeh* or public reading of the
whole Koran at one spell begins at vespers. From that until
night, and from night-prayers to next morning, the whole of
the Koran is gabbled over by school-masters, corpse-washers,
and other similar functionaries who can read. The readers
of the Koran speak and sing in the paternoster style, in a
tone as if cajoling themselves and God, and breathlessly
hurrying to the end; the words, nevertheless, have an impos-
ing effect through the emphatic and melodious expression in
which they are clothed, and the greater the more mystical
they are. The guests, illumined by the blessing arising from
the sound of the divine words, converse about all kinds of
worldly matters. Indeed they do not generally understand
the meaning of the words any more than the readers, and
perhaps often the author himself. They do not wish to 709
understand, since the truth of the Koran is raised above all
doubts, and to reflect on its meaning, and especially to criti-
cise it, like the *feilesufs*, were worthy of hell fire. The Koran
contains mingled together dreamy unintelligible passages,
platitudes, repetitions, contradictions, unexpected digressions,

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little attention, since the person possessed or "disguised" (*melbûs*) will recover of himself, or if it lasts too long, somebody shouts into his ear the Mohammedan confession of faith. As soon as he can repeat it in his turn the evil spirit leaves him, and he is again an ordinary man as before. 786 796 787

ENTERTAINMENTS OF THE WOMEN.

While during the weeks before a circumcision or a marriage the men are thus spending the nights in pleasures and amusements, the women also get up *fantasieh* in their own manner among themselves. They meet together every day (seldom by night) in the house where the entertainments are given, where they sing, beat the darabuka or hand-drum and the tambourine, and dance too, it may be, like the professional dancing-girls, rattling their castanets. This for the most part, however, is only done by women of the lower ranks, those of the higher listen and look on. Men must not be spectators, not even the master of the house. The professional singers (*almeh*), more virtuous than the dancing-girls, generally exhibit their powers only in the harem, and the men listen to their charming songs through the latticed windows of the women's apartments. 527 [534] [535] [533]

On the occasion of festivities among people of lower rank, especially country people, a man, on the other hand, may witness a public dance of women, veils, however, being worn. The scene is the court-yard or other open space. Late at night, after the evening prayer, the male spectators who choose to come seat themselves in a circle or semicircle, a fire being kept burning near by in order to heat coffee, to furnish lights for pipes, and occasionally to dry the kettle-drums rendered damp by the night-dew. On one side of the circle stand, thronging closely together, the halled singers or improvvisatori, who at the command of a leader repeat for hours on end a verse manufactured by himself, always in the same melody, for instance:— [533]

"She (the loved one) has made me a cap
Handsome as the castle of Mohammed Ali."

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527 They also clap their hands, beat the kettle-drums, make
[533] gestures and movements of all kinds, wag their heads about,
jump, stoop down, but do not move from the spot. At the
535 same time female forms, completely veiled and enveloped in
an outer robe, enter the circle and dance, but in their dancing
also there is no violent galloping about, nor even hopping,
but they move with varying paces, run sideways, backwards
and forwards, wriggle, bend, and turn round slowly. The
pantomimic motions are made with their hands, their faces
not being available for the purpose. The row of singers
[533] appears especially to take pleasure in the movements of the
dancers, catching up all their bendings and gestures, and
repeating them. One woman steps into the circle while
another vanishes, or several dance together at the same time,
but never in harmony with each other. A spectator now
passes through the circle, hurries up to one of the dancers,
who has particularly pleased him, and twines a handkerchief
round her, in which he has knotted several coins. The more
actively and coquettishly the veiled damsel dances, the more
admirers she gains, and she may leave the scene hung with
handkerchiefs. After some time the unfolded and emptied
handkerchief is unexpectedly flung to its owner by the lady,
who again appears on the scene, and who has been able to
find out, even in the darkness of night, who it was that
decorated her and made her the present.

On this occasion a dance which has a half warlike character is also executed specially for the men. The dancer is armed with a sword or a long cudgel, which, hopping and springing, bending and wheeling, he swings as gracefully as possible, with pantomimic and gently threatening movements towards the spectators. Or perhaps two dancers enter the circle, and with similar movements engage in mock combat.

CIRCUMCISION.

527 On the evening before the great day of Circumcision, the
384 "night of the henna," the women assemble. The henna
824 leaves are kneaded into a dough or paste, which is set in

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pieces on a tray, a taper being stuck on every piece. The women move through the house in procession to an accompaniment of singing, trilling, and kettle-drum playing, the boy who is the occasion of the festival behind the henna tray. The mother and the singing-girls receive presents, the boy has a piece of the henna-paste tied into the hollow of his hand, the assembled women do the same for themselves, and all awake next morning with brownish-red palms.

On the day of the circumcision itself, the boy, who is now five to ten years old, is dressed in a new and costly garment, a Cashmere shawl, or it may be a woman's robe (perhaps as a sign that up to this time he has belonged to the harem), a gold-embroidered woman's cap is placed on his head, he is mounted on a horse, and rides in grand procession accompanied by musical instruments round the town. In the evening there is great feasting in his parent's house. Next morning, or on the evening after the procession, the barber performs the circumcision with a razor, an operation customary even among the ancient Egyptians. By it the boy becomes clean, and capable of performing religious exercises, of praying and entering the mosque; this religious act is, therefore, in some respects analogous to the Christian rite of confirmation.

The circumcision of girls is performed privately, and may be guessed to have taken place when, on a customary day, girls in red holiday-clothes swarm about on the streets.

MARRIAGE.

As in the case of circumcision, the preparations for a marriage, in the shape of domestic entertainments and ceremonies, commence months before. As soon as a son exhibits the first signs of puberty his parents think of providing him with a wife. In opposition to the views of other peoples these marriages of children are considered very healthy and judicious throughout the East, even among the Christians. The parents justly believe that they thus provide for the well-being of their children. Long before puberty, which follows in their twelfth or fourteenth year, or still earlier, all the girls are given